



Bharatiya Vidya
Bhavan

PRESENTS

VEENA ARANGETRAM



SUJITHRA AMBIKAPATHY

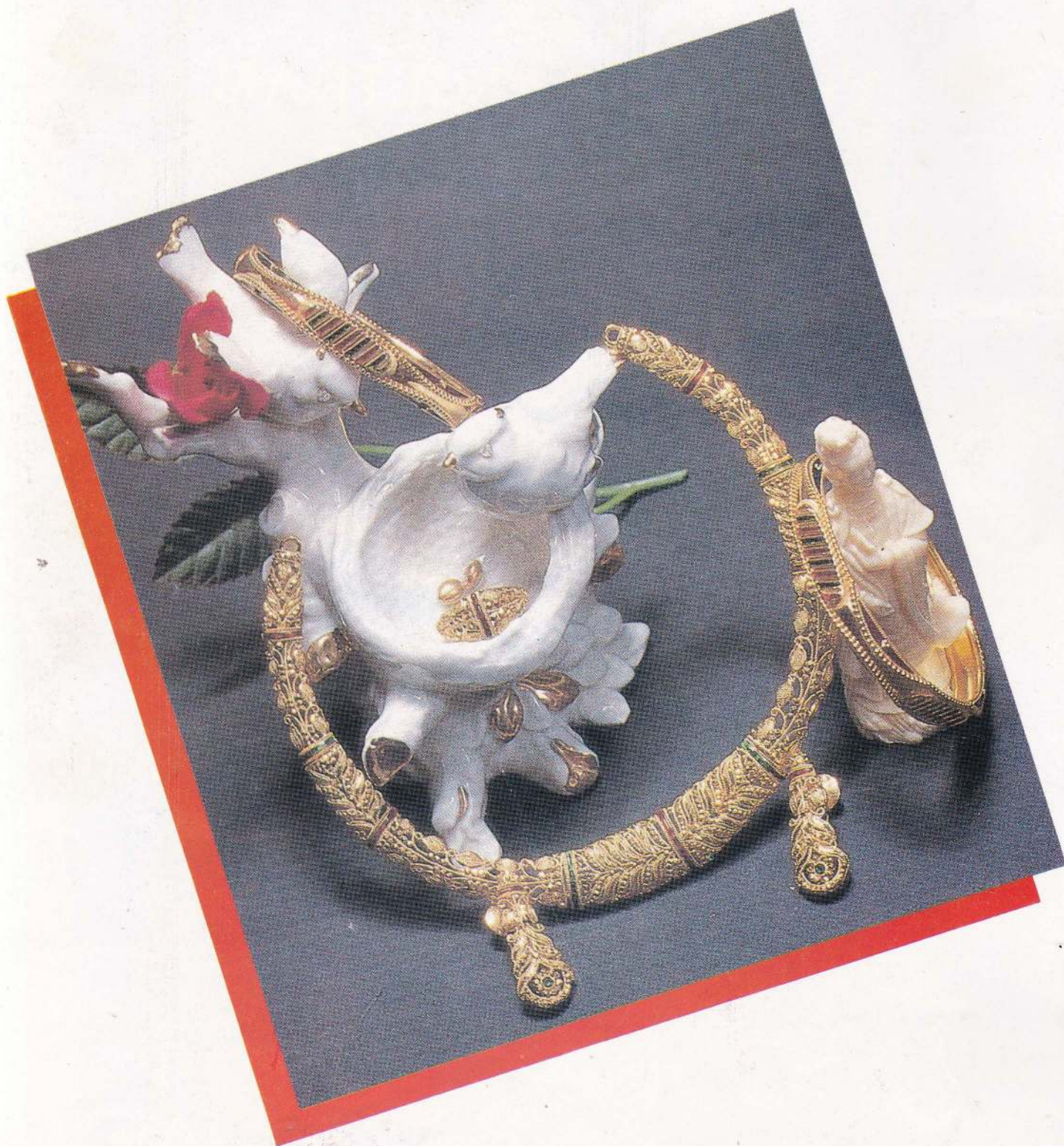


SUBATHRA AMBIKAPATHY

DISCIPLES OF SMT. SIVASAKTHI SIVANESAN

AT: LORD MOUNTBATTEN HALL – BHARATIYA VIDYA BHAVAN
4A, CASTLETOWN ROAD, LONDON W14 9HQ

ON 6TH APRIL 1991
Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org



HIRJI LAKHA & BROS.

Established 1920

JEWELLERS

Where Precious Memories Begin

Lakha House, 7-9 Falmouth Road, Wembley, Middlesex HA0 4AA (U.K.)
 Digitized by Noolaham Foundation
 noolaham.org | aavanadigital.org | telephone: 081-900 1311

WELCOME



“Su-Swagatham”

The folded hands radiate a warm feeling of welcome and also a sign of humility and love with which all guests and visitors are greeted.



THIS SOUVENIR IS DEDICATED TO OUR DEAREST UNCLE
THE LATE PADMA BHUSHAN VEENA VIRTUOSO

Dr. S. BALACHANDER

WHO HAD BEEN A GREAT SOURCE OF SUPPORT AND ENCOURAGEMENT FOR US

Digitized by Noolaham Foundation
noolaham.org | aavanaham.org

Dr. S. BALACHANDER

VEENA VIRTUOSO

31 SULLIVAN GARDEN ROAD

MADRAS 600 004 INDIA

PHONE: 71712

GRAMS: VEENA



***Padma Bhushan* DR. S BALACHANDER**

**THE SOUL WHO WAS DREAMING OF THIS
ARANGETRAM**

Date: 8.7.89

My very dear Dr. Ambikapathy,

"Veena" Arangetram of your darling daughters shall take place, as so kindly desired by you, in my humble presence. I am sure your fervest prayers will be answered with the coinciding of "Bhavans" Programmes.

Apart from Sivasakthy's able coaching, ask Suji & Suba to practise well. Very much will depend upon the "Home-work" they do!!!. "Teaching" is only one part of it. "Striving" is the greater part!!! Which only the student has to do!!!

My very dear Suji and Suba,

I am sure you must be "Slowly and Steadily" preparing yourself for the Veena-Arangetram.

From the letters I receive written by your beloved father, I can very well understand his great genuine love and respect for our classical-music and for especially the "Divine-Veena". I am certain your love & respect is equally same.

I look forward to my own being there!!

But having respect & devotion is something totally different from....playing.

And...to play "well"... one has to strive and work hard with true devotion.

I am sure you will positively come up to your fathers expectation and fond prayers.

With lots of love

**MAY HIS SOUL BE THE
ALMIGHTY'S
VEENA GHANAM**



A Special Message from "Guru"

Smt. SIVASAKTHI SIVANESAN

I am extremely pleased and proud to present two of my students here tonight for their debut. It was in 1985 that Sujithra and Subathra commenced their study of Carnatic Vocal and Veena music and dance under my guidance at the Vani Fine Arts Society, Catford and later at the Bharatiya Vidya Bhavan, London. As they were (and still are) simultaneously learning Bharathanatyam and Carnatic Vocal in addition to the Veena, my frequent contact with them allowed me to trace the particular individuality of each sister over the ensuing years. However a common interest which was soon detected was an evident love for the multi-faced wealth of Indian art and culture. Their study of the three classical art forms above will surely be invaluable to them in the future, as they are essentially interlinked.

Their inherent determination coupled with an ability rapidly to grasp new musical concepts are significant factors which have contributed to the progress which has been made. This can be demonstrated by citing a recent

example from experience. I had just finished teaching Sujithra and Subathra to play the composition "Parithanamichite" in Bilahari Ragam when I was called away from my work. Asking them to practise this in my absence, I returned after approximately half-an-hour, delighted to find that they had achieved fluency in this piece during this brief period!

It is also true to say that the theoretical knowledge they possess in all three subjects is remarkable considering their relative youth perhaps a point for future development in this area would be for a greater research initiative which would enable them to make important comparisons between Eastern and Western art.

Their innate enthusiasm is also reflected in the numerous workshops they have attended. These have been conducted in the past by Mysore Doraiswamy Iyengar, B. Rajam Iyer, M. Shankaramurthi and T.V. Gopalakrishnan to name a few examples, and Sujithra and Subathra have been fortunate to have this educational experience.

I am also pleased to find that both Sujithra and Subathra are making steady progress in their respective school careers and I am sure they will do well in their future studies.

The above achievements would not have been possible if it were not for the sincerity and dedication of their parents. It is primarily due to their concerted efforts in offering love, encouragement and guidance to their children which have culminated in their success.

The Bharatiya Vidya Bhavan, too have been instrumental in providing the auspices under which Sujithra and Subathra have made such consistent and rapid progress. Their support and advice is greatly appreciated.

Suji and Suba are also extremely fortunate to have Sri Maharajapuram Santhanam as the Chief Guest who is an artiste of great repute and is quoted as the "Mega Superstar of Carnatic Music". I am grateful for him to have honoured my sishyas by his kind presence on this memorable occasion – their Veena Arangetram.

Dr John Marr, a renowned Musicologist and a Tamil Scholar from the School of Oriental and African Studies, University of London, has shown keen interest in the multifaced educational career of Sujithra and Subathra. The encouragement given by him is invaluable and I am doubly happy to have his presence this evening as the Special Guest and I thank him profusely.

Many outstanding Musicians and highly respected scholars have sent congratulatory messages for my students and their words will go a long way to encourage these children and I would like to thank them for their conspicuous contributions.

My husband joins me in extending our very best wishes to Sujithra and Subathra and we sincerely hope that they will meet with success in all their future endeavour.

Sivasakthi Sivanesan.

Music for Peace & Harmony
LONDON VEENA MUSIC GROUP



904 GARRATT LANE
LONDON, SW17 0ND.
TEL: 01-672 0603
Telex: 8814198 ADPHON



I am happy to know that Sujithra and Subathra are to have their Arangetram today.

Both Sujithra and Subathra had their Veena initiation by me and learnt their primary lessons. Both impressed me with their enthusiasm and devotion. They were eager to understand the subtleties of the music and practised the Veena with a beautiful style of their own.

It gives me special pleasure to think that my initiation has proved auspicious enough for them to have their Arangetram within a short period at their very young age.

Both the sisters have the talent and the will, and have therefore a great potential for this Art. I wish them all success and invoke the blessings of Saraswathi, the Goddess of Music and Learning.

I wish to congratulate the parents for the encouragement given to their children and for their active involvement in the promotion of our music and culture in this country.

A. Srikantharajah

Mrs. Arunthathy Srikantharajah
London Veena Music Group

P. BAMA

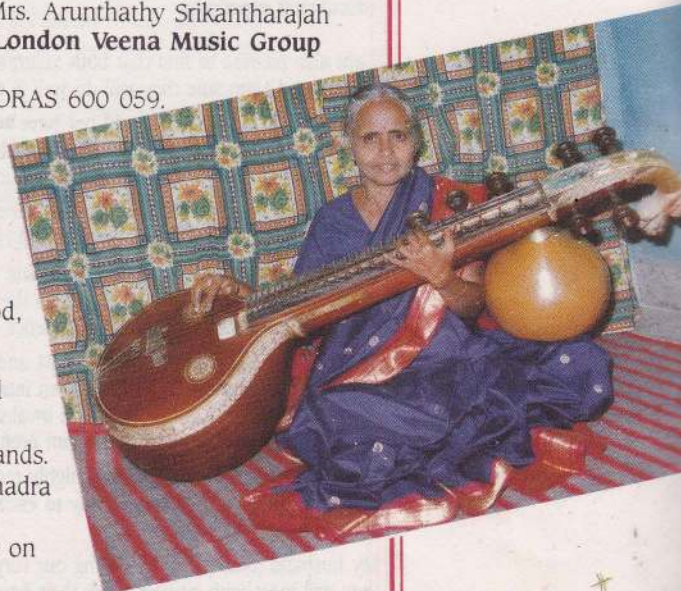
3 GOWTHAMAR STREET TAMBARAM EAST MADRAS 600 059.

Music, as any other fine art, is a boon granted by God to mankind as a respite in the midst of trials and tribulations. One can possess the aptitude and talent to learn this art only by His Grace.

Ms. Sujithra and Ms. Subhadra, whom I had the privilege of teaching Veena, though for a short period, have these qualities in abundance.

Of all the musical instruments, VEENA has a special significance in that the Indian Goddess of Learning SARASWATHI chose this instrument to adorn Her hands. I am happy to learn that Ms. Sujithra and Ms. Subhadra have reached a level to exhibit their talents in their maiden performance before an enlightened audience on 6th April 1991.

I congratulate their parents but for whose keen interest and encouragement this achievement would not have been possible. I also pray to the Almighty to grant these children His choicest blessings, to enable them to achieve more and more excellence in this field.





Sangitha Kalanidhi, Padmashree
Maharajapuram Santhanam

12, Sivagnanam Road,
 T. Nagar,
 MADRAS-600 017.
 Phone: 441232

Dear Dr. Ambikapathy,

I have great pleasure to know that the Veena Arangetram of Selvi. Suba and Selvi. Suji is to take place in London on 6th April 1991. I am endeavouring my best to be present for the occasion as the Chief Guest.

However, in the meanwhile, I am blessing these two children who have come upto the stage of Arangetram in Veena, to achieve the best mastery in this instrument. May their special training under the guidance of Guru Smt. Sivasakthi shape their skill and make them blossom into musicians of future.

I wish them all success.

With kind regards,

Musically yours,

To

Dr. P. Ambikapathy,
 "Gokulum",
 71 Glendale,
 Swanley,
 KENT BR8 8TB.

Maharajapuram Santhanam



U.K. CENTRE
Chairman: Maneck Datta

Bharatiya Vidya
Bhavan

INSTITUTE OF INDIAN CULTURE
4A Castletown Road, London W14 9HQ
Tel: 071-381 3086/4608 Fax: 071-381 8758

**Patron in Chief: His Royal Highness
The Prince of Wales, Prince Charles**

MESSAGE OF CONGRATULATIONS

The Bhavan is very happy and proud to present the Veena 'Arangetram' (debut solo performance) of Sujithra and Subadhra, daughters of Jaya and Dr. Ambikapathy, in the Bhavan's Mountbatten Hall, on 6th April 1991.

Sujithra (15 yrs) and Subadhra (12 yrs) have been learning Veena under our Bhavan's resident teacher, Smt. Sivasakti Sivanesan since 1985. Noticing the extraordinary talent in the sisters, their teacher thought it was time they prepared for their Arangetram.

We, in the Bhavan, have been watching the progress of Sujithra and Subadhra with great pride and delight. The parents of these two students, Smt. Jaya and Dr. Ambikapathy have been encouraging their children with an enthusiasm which is a joy to behold and must be held up as an example.

Our children have much artistic potential within them and it is upto the parents to recognise and encourage this talent, sacrificing their time and making use of the facilities which the Bhavan offers – in the form of qualified and experienced teachers, who take personal care with their students – to help this talent come to fruition.

It is interesting to see in the two sisters a confluence of Veena, Vocal and Bharatanatyam talents and we wish them both every success as they stand on the threshold of a world of infinite riches.... the world of music and dance.

**MATHOOR KRISHNAMURTI
EXECUTIVE DIRECTOR**



School of Oriental
and African Studies
University of London

Thornhaugh Street
Russell Square
LONDON WC1H 0XG

Telephone 01-637 2388

Telex 291829 SOASP

Fax 01-436 3844

On the happy and auspicious occasion of the Vina Arangetram of Saubhagyavati Sujithra Ambikapathy and Saubhagyavati Subathra Ambikapathy, my wife, family and I send our warmest congratulations, greetings and love.

This joyous event is a triumph, not only for Suji and Suba, but also for their dear parents, and for their revered teacher, Sm. Sivasakti Sivanesan. I have listened to, and watched, their progress over the last two or three years, and noted the unhurried yet devoted way in which they have both approached this momentous day.

An Arangetram is not just Suji and Suba's first duo performance, but a climactic event in their progress towards a maturity and style of Vina playing that I am sure will be theirs. They will long continue in the loving care of their teacher, to whom they owe so much.

We all join with love and pride on this happy day, and wish Suji and Suba every success and happiness and fulfilment in the future. May the Goddess Sarasvati shine forth through their playing, and delight, favour and bless all of us.

John R. Marr

Department of Art and Archaeology,
School of Oriental & African Studies.

Hon. Gen. Sec. Bharatiya Vidya Bhavan's U.K. Centre.

Swanley & Hextable Schools of Ballet

C/o 50 High Street,
Swanley,
Kent

17th November 1990

Dr. and Mrs P. Ambikapathy,
71 Glendale,
Swanley,
Kent
BR8 8TP

Dear Dr. & Mrs Ambikapathy,

It gives me the greatest of pleasure in being able to convey my best wishes to Sujidra and Subadra on the occasion of their Arangetram on 6th April 1991 and would like to wish them every success.

Sujidra & Subadra joined Swanley & Hextable Schools of Ballet in 1984. They are studying the syllabus of The Royal Academy of Dancing and through their dedication and hard work have both achieved excellent results in their Examinations.

Sujidra commenced Ballet at Grade Two taking the Examination in November 1985 passing with Highly Commended, Grade Three in November 1987 Highly Commended and Grade Four in March 1989 Commended. Sujidra is currently studying the Elementary syllabus. She is always a pleasant, courteous and popular member of the class.

Subadra commenced Ballet at the Pre-Primary level. She passed the Examination in May 1985 and worked so well that only six months later passed the Primary Examination with Highly Commended, Grade One in November 1987 Commended, Grade Two in June 1989 Commended. Subadra will be taking her Grade Three Examination on 1st December 1990. In 1989 Subadra was awarded the School's Character Trophy for an excellent performance in the School's Production. Like her sister, Subadra is a very well-mannered and popular pupil.

Both Sujidra and Subadra are both very talented girls and I am pleased to have them as pupils in my School.

Yours sincerely,

N. Lawrie-Hutchings

N. Lawrie-Hutchings
Principal
Registered Teacher of The Royal Academy of Dancing.
noolaham.org | aavanaham.org

Dartford Grammar School for Girls

Mrs. J M Hadman BA
Head Teacher

Dartford (0322) 223123



Shepherds Lane
Dartford
Kent
DA1 2NT

Dr. and Mrs. P. Ambikapathy
71 Glendale
Swanley
BR8 8TP

Dear Dr. and Mrs. Ambikapathy,

On behalf of all the students, staff and Governors of Dartford Grammar School for Girls I should like to offer our congratulations to both Sujidra and Subadra on the occasion of their Arangetram on the 6th April, 1991. We wish them every success and happiness on this occasion and I very much regret that it is impossible for me to be present.

Subadra joined our school in September 1989 and has made a good start in all areas of the curriculum. She is a conscientious and determined student who sets herself high standards. Although she is able in all subjects she particularly enjoys Chemistry and the Expressive Arts. Subadra works well with others and in Music she is a useful ensemble player and she can create interesting rhythm patterns. Subadra is creative and sensitive and her thinking displays flexibility and insight, which promises well for her future success.

Sujidra has been a student at the school since September 1987. She has just commenced her GCSE course but already possesses many of the attributes of a successful GCSE student so we expect her to do well in the future. Sujidra enjoys all her studies but particularly Art, and she also interprets Music well in Dance. She has aspirations to become an engineer and the ability to achieve her goal. Sujidra played the Veena at the Annual General Meeting of the school Parents' Association and was thrilled at the response from the audience who much appreciated her performance.

Both Subadra and Sujidra are delightful girls, who set high standards for themselves in their academic work and in their community life. They are sociable and well mannered students with a wide range of interests and a positive attitude to life.

The school was proud of their achievements when, as members of the South India Orchestra, they performed at the Savoy Hotel and broadcast on LWT. We feel they both have rewarding and fulfilling lives ahead and the potential to make a substantial contribution to the communities in which they live.

Yours sincerely,

Jillian M. Hadman

Headteacher.

SANGEETHA VIDYARATHNA
GANA KALA BHARATH
SANGEETHA LAYA SAMRAT
T.V. GOPALAKRISHNAN

No. 2, Customs Colony,
Besant Nagar, Madras-600 090. INDIA
Phone: 413714.

Date 11.11.'90

Dear Sri. Dr. Ambikapathy,

Your letter of 2.11.'90 to hand. I am glad to know that you are having the VEENA Music Arangetram of your daughters Sow. Sujidra and Sow. Subathra on 6.4.1991 at Bharatiya Vidya Bhavan, London.

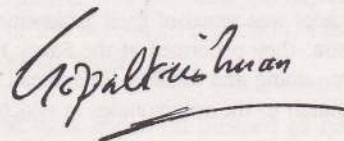
I had the opportunity to listen to both Sujidra and Subathra when they attended the summer school special classes conducted by me at the instance of the Bhavan in last July – August '90.

I was very much impressed the seriousness of approach and dedication with which both attended the classes regularly. They were very quick in grasping the musical nuances and faithful in reproducing what they learnt. I am certain that the hardwork they have been putting in their effort to master the intricacies of classical music. They have been lucky to have a teacher like Smt. Sivasakti Sivanesan, who is an embodiment of all right qualities of a proper guru. I have also been tremendously impressed by the amount of care and attention that yourself and Mrs. Ambikapathy has bestowed on your daughters to their artistic achievements.

I pray to Lord Krishna of Guruvayur for the great success of the Arangetram of Sujidra and Subathra and my blessings will always be with them in all their ventures in the realm of art.

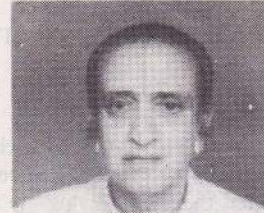
With best wishes,

Yours sincerely,



Gopalakrishnan





Mysore V. Doreswamy Iyengar

51, IV Main Road
Malleswaram West
BANGALORE-560 055
Phone: 342877

It is a matter of great pleasure and surprise for me that Sujidra and Subathra, daughters of Smt Jayalakshmi and Dr Ambikapathy, are presenting their debut Veena performance on 6th April 1991 at the Bharathiya Vidya Bhavan, London. I first heard them play on the Veena when I had an occasion to visit the London centre of the Bhavan in 1988. I thought they had a good potential in them and they would make quick progress under the able guidance of Smt. Sivashakthi Sivanesan. I am glad that Sujidra and Subathra have not belied my expectation.

While wishing the function supreme success I pray god to bless the young performers with long life and a bright future.

(V. DORESWAMY IYENGAR)

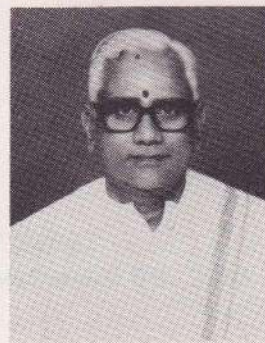
V. THYAGARAJAN

VIOLINIST

Brindavan

13, Kuppuswamy Street

T. Nagar, Madras-600 017.



Dear Sri Ambi & Smt Jaya

Ashirvadams. I am extremely happy to hear that the Veena Arangetram of your daughters Sujidra and Subathra has been fixed on 6th April 1991. I was immensely satisfied when I heard them sing during my stay with you. Both of them have a very good 'gnana', understanding and what impressed me most was their sincerity for the art. To learn any instrument, one must first of all learn vocal music. This is a must. Their proficiency in singing is really amazing. I have no doubt about their capacity to play Veena.

I should say that you must be proud to have daughters like Sujidra & Subathra. I should also compliment their Guru Smt. Sivasakthi Sivanesan for the effort she has put in to mould your children.

It is my sincere desire to take part in this auspicious and memorable occasion. I know pretty well that it is not possible.

I pray Lord Venkateswara to shower his choicest blessing on Sujidra and Subathra and bestow on them long life, happiness and proficiency in fine arts. I am sure that the function would be successful and that they would bring credit to you, their Guru and the great institution Bharatiya Vidya Bhavan.

I once again convey my blessings to you all.

With love,

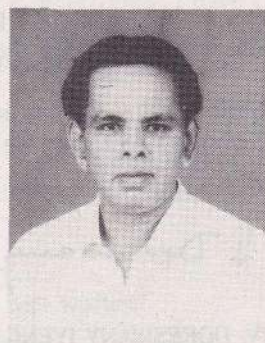
V THYAGARAJAN

Vellore G. Ramabhadran

12 Chitrakulam South Street

Mylapore

Madras 600 004.



Dear Smt & Sri Ambikapathy,

I am very glad that Sow. Sujithra and Sow. Subathra's Veena Arangetram is to take place on the 6th April 1991 at London.

It is very surprising to note that apart from studies, your daughters have learnt the art of Veena playing from Smt. Sivasakthi Sivanesan along with Vocal and Bharatanatyam. This reveals their enthusiasm, devotion and guru Bhakthi without which one cannot achieve classical art. Hence I have no doubt that they will flourish in propagating the cultural heritage of our country in the years to come.

Above all the chief guest of the evening and the senior top rank musician, Mr Santhanam's presence itself marks a very auspicious and fortunate oman. In this connection I sincerely pray Almighty to bless your daughters with a rich Sangeetha gnanam, good health and prosperity and wish the Arangetram programme a grand success.

Yours faithfully

VELLORE G. RAMABHADRAN

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org

THE MUSIC ACADEMY, MADRAS

306, T.T.K. Road, Madras-600 014. Phone: 475619 & 475162

T.S. PARTHASARATHY



Dear Dr Ambikapathy and Jayalakshmi

I am delighted to learn that the Vina arangetram of your daughters Sujithra and Subhadra will be held at London on April 6. Indians have often to be thousands of miles away from home and it is only institutions like the Bharatiya Vidya Bhavan that enable them to maintain their cultural links with their homeland. I am aware of the magnificent service rendered by the London branch of the Bhavan under the dynamic leadership of Sri Mathur Krishnamurthi. I recently met his equally renowned brother Sri Shankaramurthi here last month.

I am happy to know that the arangetram will be held in the immediate presence of my friend Vidwan Maharajapuram Santhanam and Dr John Marr. I met Dr Marr also here last month at the Sri Krishna Gana Sabha.

The Vina is a divine instrument with a hoary history. I have great pleasure in conveying my hearty blessings and good wishes to your daughters on the occasion of their Vina arangetram.

With warm regards,

Yours sincerely

T.S. PARTHASARATHY

SMT. R. VEDAVALLI ON 'VINA'

Smt. R. Vedavalli, Lecturer, College of Carnatic Music, gave an illustrated talk on "The Place of Tanam in Carnatic music". She explained that the term 'Tanam', in musical parlance, meant "elaborating" or 'expanding' a musical idea. The syllable 'Ananta' was uttered many times over in different combinations with the result that the word 'tanam' kept on repeating. Tanam was of two varieties, the Suddha Tanam and Kuta Tanam. Tanam was perhaps intended for the Vina originally but it was later adopted for vocal music and other instruments.

GREETINGS FROM
PROF. K. KAILASANATHA KURUKKAL

I am very much pleased to hear that the Arangetram of Miss Sujithra and Miss Subhadra is due to be held on the 6th of April 1991. The memorable week I spent with Dr. and Mrs. Ambikapathy at his residence in Kent during my visit to UK about five years ago gave me the opportunity of meeting these promising young girls, who revealed at that very early age traces of genuine interest in cultural activities.

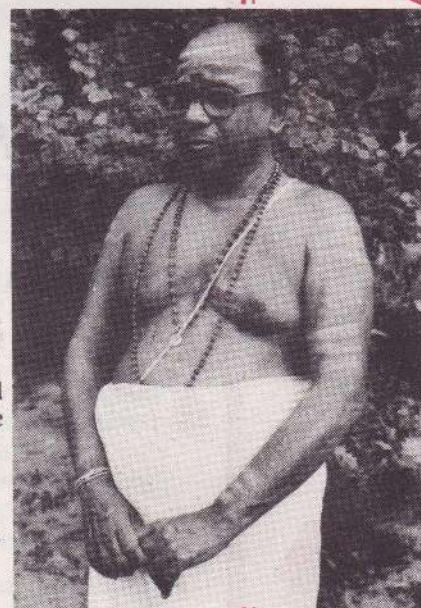
Soon after, these two daughters of Dr. Ambikapathy had the fortune of being instructed in playing Veena by Mrs. Sivasakti Sivanesan, who had served earlier in the Ramanathan Academy of fine arts, affiliated to the University of Jaffna, Sri Lanka. The academy was placed in my charge during the period I was Dean of the Faculty of Humanities. Under the able guidance of Srimathi Sivasakthy, the two sisters continued to progress tremendously and the maturity attained by them presently has now called for the Arangetram.

I appreciate very much the enthusiasm of Dr. Ambikapathy to cultivate in these daughters the taste for cultural activities which included elocution music and dance. I am happy to see that his efforts are fully fructified.

Playing on Veena and acquiring proficiency in it is a great achievement and it is accorded a proper place in Hindu tradition. Sarasvati, the goddess of learning is always portrayed in carvings and paintings as playing on Veena with both the front hands. Though She is said to be instructress of all the sixty four arts, the Veena in her hands indicates distinctly that playing on this instrument is an art par excellence.

I shower my best wishes mingled with benedictions on these daughters. I wish them all success in their enterprise and strongly desire that they maintain sustained interest in cherishing this fine art of divine origin.

Prof. K. Kailasanatha Kurukkal, M.A., Ph.D.,
Professor of Hindu Civilisation.



GREETINGS FROM
PRAKASH YADAGUDDE

I am very happy to send my good wishes to Sujithra and Subathra Ambikapathy on the occasion of their Veena Arangetram.

As students of Mrs. Sivasakti Sivanesan in Carnatic Vocal and Veena classes, they have been working hard for the past five years. The dedicated and caring tutoring which they have received under Mrs. Sivasakti has brought them to this level.

Also, I am happy to mention that Sujithra and Subathra are sincere and hard-working students of Bharatanatyam as well, under me.

May the Almighty shower His choicest blessings upon these two richly deserving sisters, as they take their first major step into the world of music.





SRI SITHIVINAYAGAR THEVASTHANAM

ஸ்ரீ சித்திவிநாயகர் தவஸ்தானம்

P. Somaskanthakurukkal,
Chief Incumbent & High Priest
Palam Road
Kantharmadam
JAFFNA - (Sri Lanka)

ப. சோமாஸ்கந்தக் குருக்கள்
தர்மகர்த்தா - பிதமருரு
பழம் ரோடு
கந்தர்மடம்
யாழ்ப்பாணம்

ஆசியுரை

பண்ணும் பரதமும் கல்வியும்
தீஞ்சொற் பறுவலும் யான்
எண்ணும் பொழுதெனினி தெய்தநல்
காயெழு தாமறையும்
விண்ணும் புலியும் புனலும்
கனலும் வெங் காலுமன்பர்
கண்ணும் கருத்துத் திறைந்தாய்
சகல கலாவல்லியே.

மந்திர சப்தங்களுக்கு (ஒலிகளுக்கு) ப்படி. லயத்திற்
கான ஒரு சக்தி இருக்கிறதோ அதேபோல சங்கீத
ஒலிகளுக்கும் ஒரு விழுமிய சக்தி இருக்கிறது.
ஸ்வரஸ்தானம் நன்றாக அமைந்து, ஸ்வச்சமாக
உயர்நிலையைத் தொட்டுவிடுகிற போது அதிலே
படுகின்ற சகாநுபவம் அகண்டாநுபவத்தில் சேர்ந்து
விடுகின்றது. இந்த உயர்ந்த அநுபவம் வேத
வேதாந்த மந்திர தந்திர சாஸ்திரங்களுக்கு
லக்ஷியமாக விளங்குகிறது. இதை விளங்கும்
ஸ்வரஸ்தான ஒசையை ஒலியை நாதப்பிரம்மம்,
சப்தப்பிரம்மம் என்றும், நாதோபாஸன என்றும்
உயர்ந்த பெயரிட்டும் போற்றுகின்றோம்.

வாத்தியங்களில் பலவகை உண்டு. அவற்றுள் வீணை தந்திரீ வாத்யம் என
அழைக்கப்படும் தந்திரீ என்றால் தந்தியுடையது என்பது பொருள். கல்விக்கு
அதிபதியாகிய கலைமகளே தனது ஒரு கரத்தில் வீணையை வைத்திருக்கின்றாள். கவி
காளிதாசர் அம்பாளைப் பற்றிக் குறிப்பிடும் பொழுது, "மாணிக்க வீணாம்
உபலாலயந்தீம்" என்று போற்றுகின்றார். மாணிக்க இரத்தினக்கற்கள் இணைந்த
வீணையை மடியில் வைத்துப் போற்றுவான் எனக் குறிப்பிடுகின்றார். எனவே வீணையை
(வாத்தியத்தின்) மகிமை சொல்லுந்தரமன்று.

சங்கீதத் ஆன்மாலயப்பட்டு, வியாதி குணமடைகிறது, மனம் சாந்தியடைகிறது.
இத்தகைய உயர்ந்த சகாநுபவத்தையும் இசுபர நலனை நல்கவல்ல வீணாவாத்தியத்தை
உரிய முறைப்படி குருசிஷ்ய முறைப்படி சிறுவயதிலே கற்று வந்து இப்போது
தேர்ச்சிபெற்று விளங்கும் செல்விகள் கஜித்ரா - அம்பிகாபதி, சுபத்ரா - அம்பிகாபதி
ஆகியோரின் வீணா அரங்கேற்றம் இன்று கோலாகலமாக இடம் பெறுவதையிட்டு மணம்
பூரித்து நல்லாசி வழங்குவதை யான் மட்டற்ற மகிழ்ச்சி அடைகிறேன்.

ஒரு மாணவருக்கு குரு வந்து வாய்ப்பது அவரவர் செய்த புண்ணியத்தின் பயன்
பிரகாரமேயாகும். இச்செல்வக் குழந்தைகளுக்கும், "சிவசக்தி - சிவனேசன்" சங்கீதக்
கலையில் குருவாக வந்து வாய்த்தது அவர்கள் செய்த பெரும்பேறேயாகும். தாம் கற்ற
கலையை முறைப்படி சிரமம் பாராது சகல கலை நுணுக்கங்களையும் சொல்லிக்கொடுத்த
மாணவிகளை இந்நிலைக்கு உயர்வுபெறச் செய்திருப்பது அவரது சிறந்த தயாள
சிந்தையும், அர்ப்பணி பையும் எடுத்துக்காட்டுகிறது.

சங்கீத கானம் ஒருவருக்கு இறைவனால் அருளப்பட்ட ஒரு சிறந்த பேறு, சிறு
வயதிலேயே தேர்ச்சியும், ஈடுபாடும் கிடைத்திருப்பது இவ்விருவருக்கும் நம்
குலதெய்வமாகிய பிரணவப் பொருளாம்; அந்த வேழமுகப் பெருமானின் அளவற்ற,
ஈடற்ற பெருங்கருணையேயாகும்.

சகோதரிகள் சங்கீதக் கலையில் குறிப்பாக வீணா வாத்தியத்தில் இன்னும்
தேர்ச்சிபெற்று உலகம், நாடும் போற்ற பல சிறப்பும் பெற்று உன்னத நிலையை அடைய
விநாயகப் பெருமானின் திருவருளும், சரஸ்வதியின் கடாசுமும், எல்லாம் வல்ல
அரும்பொருளின் கடைக்கண் நோக்கும் பரிபூரணமாகக் கிடைக்க யான்
பிரார்த்திக்கிறேன்.

ப. சோமாஸ்கந்தக் குருக்கள்
பெரியார்

சுபமஸ்து

அவ்வண்ணமே ஆசிகள் கூறும்

1. ஸ்ரீமதி ப. சரஸ்வதி அம்மா
(யாழ்ப்பாணம் பாட்டி)
2. ஸ்ரீமதி சீ. கமலா
(தாம்பரம் பாட்டி)
3. ப. தியாகராஜ ஐயர்
(மஸ்கெலியா பெரியப்பா)
4. வெ. கிருஷ்ணன்
(நெய்வேலி அத்தை குடும்பம்)
5. ரா. கணேஷன்
(பாட்னா சித்தப்பா)

ON TEACHING & LEARNING MUSIC AND ARANGETRAM

Smt. Sivasakthi Sivanesan

'NA NADENA VINA GEETHAM NA NADENA VINA SWARAHA
NA NADENA VINA NRUTHTHAM THASMATH NADATHMAKAM JAGATH
NADA RUPAHA SMRUTHO BRAHMA NADARUPO JANARADHANHA
NADARUPA PARA SAKTHI NADARUPO MAHESWARAHA' (sanskrit)

Without the sound of music (NADA) there is no Sruti, Geetham or Narthana Brahma, Vishnu, Siva, Saraswathi, Lakshmi, Parvathi and all the creations in the world are engaged in the sound of music. Music is the integral aspect of Indian culture and form the bridge between the human and the God. The teaching and learning of this divine art therefore requires the traditional approach and certain principles.

THE TEACHER (GURU) should possess vast knowledge of both practical and theoretical aspects of music and talent in teaching at least one concert instrument like Veena, Violin or Flute and be versatile.

A genuine interest not only in imparting the knowledge but also an open mind to improve and improvise the talents both in performing and in teaching methods, is vital for a teacher of music, while maintaining the traditional sense of the art.

Creating a healthy GURU-SISHYA (= teacher-student) interaction and making every effort to utilise the educational methods available for the best benefit and progress of the students are essential functions of a good teacher. All students should be treated equal and should be encouraged to improve their talents. Every attempt should be made to identify specific impediments and to eradicate so as to keep the interest of the student in this art. Care for the various activities, curricular and extra-curricular, of the students, considering their domestic environment, will help to create a good teacher-student relationship and generate continued interest in the art of music.

The teacher should be sensitive to the varying individual needs and encourage better inter-personal relationship among the students in the class and a pleasant atmosphere.

The Guru should be able to take responsibilities of the students, make decisions and be efficient in making arrangements for concerts etc. within and outside the teaching environment.

A SISHYA (student) should possess the aptitude to learn music and must have true devotion to God (Deivabhakthi) and to the Guru (Gurubhakthi) and this decides the general attitude and behaviour of the student. Dedication, hard work, regular practice, self confidence and a balanced approach are qualities of a good student. In addition to the theoretical and practical aspect of music, the student should be able to play a concert instrument like Veena, Violin or Flute in order to achieve an admirable standard. Listening to prominent musicians at concerts, lecture-demonstrations and participating in workshops should be the duty of a devoted student. This will create opportunities to different trends in the development of the art and help to gain theoretical and practical knowledge and observe development MANO-DHARMA SANGEETHAM (creative music)

For Guru-sishya relationship to be healthy, the co-operation of all concerned – parents and the Institution – is indispensable. PARENTS should endeavor to inculcate such discipline among the children as to adhere to the above principles. Adequate proper atmosphere should be created for the student to learn and maintain the interest in the art by providing the modern facilities, audio-visual etc., whenever possible, at home. Opportunities to attend concerts, Lecture – demonstrations, workshops etc. by scholars in this field, should never be missed. All these demand great sacrifice – moral, physical and financial, by the parents who should take every chance available to praise their children for the achievements so as to ensure sustained interest and progress. Parents should leave the responsibility to the Guru and maintain faith in teaching this divine art and in the Guru-sishya relationship.

All the above factors (Guru, Sishya and Parents) must work in harmony if the ensuing relationship to be deemed successful. The culmination of achievement resulting from the dedication, devotion, hard-work & sacrifice can be seen in the ARANGETRAM. This is a very significant stage in the life of a performing artiste. This is the commencement of a performing career. The misconception that Arangetram (debut) is viewed as the conclusion of one's learning should be condemned. The solo performance, therefore exposes the artiste to be judged by renowned performers, teachers, musicologists and individuals knowledgeable in this field of art, thus of great importance.



“OUR GURU”

Smt Sivasakthi Sivanesan

Carnatic Vocal & Veena Teacher
Bharatiya Vidya Bhavan, London

“எழுத்தறிவித்தவன் இறைவனாவான்”
(One who teaches is as a Deity)

Smt Sivasakthi Sivanesan, who brought us up the ladder to reach this stage today, is hailed as the most versatile performing Carnatic artiste, not only in the UK, but also in Europe as a whole, and she is an excellent teacher at the most prestigious institute of Indian music and culture in the UK – Bharatiya Vidya Bhavan.

Trained in Sri Lanka in Carnatic Vocal and Veena music and Bharatha Natyam, she gained a wealth of knowledge of eminent

musicians like Chittoor Subramaniam pillai, D.K. Jayaraman,

Kalyanakrishna Bhagavathar, Dr S. Ramanathan, R. Vedavalli and

B. Rajam Iyer, after her basic training by Yazhpanam N. Veeramani Iyer. Also, she was trained in Nattuvangam (conducting the dance) by Adyar Lakshmanan. Smt Sivasakthi had the privilege of having the late Padma Bhushan, Veena Virtuoso, Dr. S. Balachander as chief guest for her dance Arangetram (1971) in Yazhpanam – Sri Lanka.

While in Madras (Thamizh Nadu) in India, she was conferred in title Sangeetha Vidwan and also gained teacher's training and pedagogy in music and successfully completed an advanced music course at Tamil Nadu Government College of Music.

Her public performances in Sri Lanka, Malaysia, Singapore, China, Spain, Italy and Germany were very much appreciated by eminent musicians and musicologists, both eastern and western. She has participated in Bath International Music Festival and also led a team of oriental artistes from London to Spain and Venice along with a Flamenco dance group which took the unique task of exhibiting the intricacies of the Indian dance notably Odissi, Kathak and Bharatha Natyam, to define the transition of the foot work into the western world. Smt. Sivasakthi Sivanesan has provided music for films like 'The Footstep' and a French film 'Manik' besides taking part in various TV performances in the UK. Her praiseworthy quality as a teacher of Carnatic Vocal and Veena accord with:-

கற்க கசடற கற்பவை கற்றபின்
நிற்க அதற்குத் தக

— திருக்குறள்

Learn that ignorance be dispelled and after learning stay true to that which is learnt – Thirukkural

Her genuine open-mindedness, we can rest assured, will produce many more excellent students in the UK where this divine art will survive for ever and ever, with its true traditional essence, hand in hand with the valuable art and music of fellow citizens towards an everlasting meaningful bliss in the society in which we live.

Let us pray the Almighty Goddess Saraswathy showers her graceful radiance for her good health and longevity and continued success and prosperity.

Subi

Subi

Suba

Suba

PROGRAMME

ARAMBA

WELCOME Sou. Bhavani Ramgopal

CHIEF GUEST: SANGEETHA KALANIDHI SANGEETHA

SPECIAL GUESTS: DR. JOHN AND MRS

GUEST SE

MR. KENNETH BAIRD.

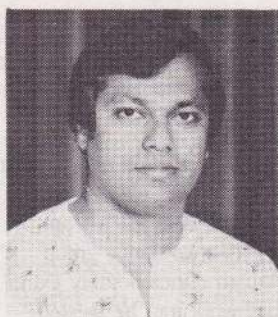
MRS. HELEN GREAVES Gra

SRI. MATHOOR KRISHNAMURTHI.

MUSIC FROM TH

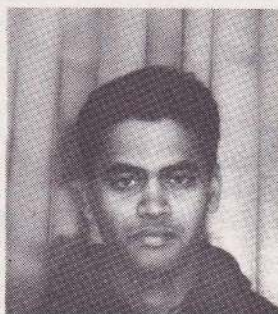
SONG	RAGAM	TALAM	COMPOSER
SARASIJA NABHA	KAMBHOJI (VARNAM)	ATA	VADIVELU
SRI MAHA GANAPATHE	NATTAI	ADI	MAYURAM
			VISWANATHAN
TUDUGUGALA	GAULA	ADI	TYAGARAJA
MARIVERE GATI	ANANDABHARAVI	MISRACHAPU	SYAMA SASTRI
PARIDANAMICCHITE	BILAHARI	KANDACHAPU	PATNAM
			SUBRAMANYA IYER
PARANDHAMAVATI	DHARMAVATI	RUPAKAM	MUTTUSWAMI DIKSHITAR

ACCOMPANYING ARTIST



MRIDANGAM: SRI BALASRI RASIAH is a leading Mridangam player in the U.K. He teaches on every Sunday at the Bhavan and has accompanied most of the dancers and musicians in the U.K. He is a deciple of Prof. A.S. Ramanathan, Annamalai Music Academy, Madras.

MORESING: SRI K SITHAMPARANATHAN is the most popular Moresing player in the U.K. He is a deciple of Sri Muththu Sivarajah who, enjoys Sri Sithamparam's special interest in Moresing and this adds to the glamour to music programmes. He has also had tutelage under Sri T V Gopalakrishnan. Sri SITHAMPARAM is a member of the London Veena Music Group. He teaches Mridangam at the Institute of Tamil Culture (Surbiton) and at Tolworth Tamil School.



GHATAM: SRI R BALASKANTHAN is an upcoming Mridangam accompanist who is also proficient in Violin. Ghatam is his added special interest. Yazhpanam Sri M. Ambalavanar and Sri Sinrasa were his Gurus for Mridangam while Sri Sarvewara Sarma taught him Violin. Yazhpanam (Jaffna) RASIKARANJANA SABHA had him as a teacher prior to his departure from Sri Lanka.

TAMBURA: SELVI YASODHARA AND SELVI DEVAKI (daughters Dr & Mrs Gnananandha) of Boston are in the final year of their Diploma course in Vocal & Veena at the Bharatiya Vidya Bhavan, along with Sau. Sujithra & Sau. Subhathra. Their Veena Arangetram took place in this Auditorium in october 1989. All these four have played VEENA together in various parts of the U.K. during the past few years.



COMPERE: MRS. HAMSA VENKADAKRISHNAN

THA BOOPATHI SRI MAHARAJAPURAM SANTHANAM

RS. WENDY MARR University of London

SPEAKERS:

D..... Arts Council, London

Grammar School for Girls, Dartford

I..... Bharatiya Vidya Bhavan, London

THE VEENA DUET

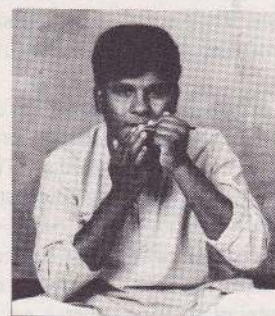
SONG	RAGAM	TALAM	COMPOSER
NINUVINA NAMATENTU	NAVARASAKANNADA	RUPAKAM	TYAGARAJA
SAMA GANA PRIYE (RAGAM TANAM PALLAVI)	HINDOLAM	TISRA TRIPUTA	SIVASAKTI SIVANESAN
RANJANI	RAGAMALIKA	ADI	TANJORE SANKARA IYER
KOMMARO VANI	KAMAS	ADI (JAVALI)	DHARMAPURI
			SUBBARAYAR
KUNCHARAN SOTHARA	AMRITAVARSHINI	ADI	YARZHPPANAM
			N VEERAMANI IYER
TILLANA	MADHUVANTI	ADI	LALGUDI JAYARAMAN

STS AND INSTRUMENTS

MRIDANGAM is a percussion instrument made of wooden trunk (barrel shaped) and two parchment heads. Thong loops around each end of the drum, leather thong lacing and small dowels slipped under the lacings control the skin tension.

A disc of block tuning paste is affixed to each end, giving the drum a definite pitch. The paste is removable from the left hand, which is usually tuned an octave lower than the right. Mridangam is held across the lap and played on both hands by the fingers and wrists and a vital accompaniment of all Carnatic Music Concerts.

MORESING (= MORCHUNG in North India) – an elastic thin iron strip called the TONGUE is fixed on to the circular ring. The cavity of the mouth acts as a resonator when the curled end of the tongue is plucked. When played along with the Mridangam, the combined effect is delightful and pleading. The origin of the Moresing is uncertain – although commonly called Jaw's harp (? Jaw because of its position as held by the player's jaw and "Chung" – ? Chinese origin)



GHATAM – the mud pot used to provide rhythmic accompaniment and is one of the ancient time-keeping instruments. (ref. Ramayana). It is used by the rural folk in their concerts. In making the Ghatam, the clay is mixed with iron filings to give strength and sweet resonance. This is the only concert instrument wherein the holding posture is changed in the course playing eg. may be thrown up in the air and caught successively in consonance with the rhythm. The pitch of the Ghatam is determined

when it is made. For a particular concert the artiste takes the appropriate Ghatam whose pitch are with the pitch of the performer or its panchama.



THAMBURA is the best of all SRUTI VADYAS (microtone equalizers) Structurally, it resembles the Veena without frets, Yali and Suraikkai (the small bowl) There are four strings as in the Veena and the wooden pages are used to alter the Sruti. Thambura is kept on the right lap of the player and the strings are plucked from Panchama to Mandrashadja in order.

SUJITHRA AND SUBATHRA AMBIKAPATHY – MY SISHYAS



Sujithra's and Subathra's achievements in the field of Indian Art encompasses far more than the learning of the DIVINE Instrument, the VEENA. Under my guidance they are both at present studying Karnatic Vocal Music and also Bharatanatyam, the traditional temple dance of South India, under Sri Prakash Yadagudde. Their untiring perserverence is confirmed by the fact that they are simultaneously appearing for the Bharatiya Vidya Bhavan Diploma Final Examination in all three subjects in July/August 1991.

Their intrinsic abilities in these inter-related spheres of classical music and dance have directly led to performances at the Horniman Museum, The Hindu Centre – London, Art in Action Festival and the Vani Fine Arts Festival to coin but a few. Sujithra has also provided Veena accompaniment for various dance programmes at the Bhavan and the Commonwealth Institute. Their sense of compassion has been high-lighted in their support of charity performances on behalf of the Enneskelen Air Tragedy Fund and the Tamil Orphans Trust.

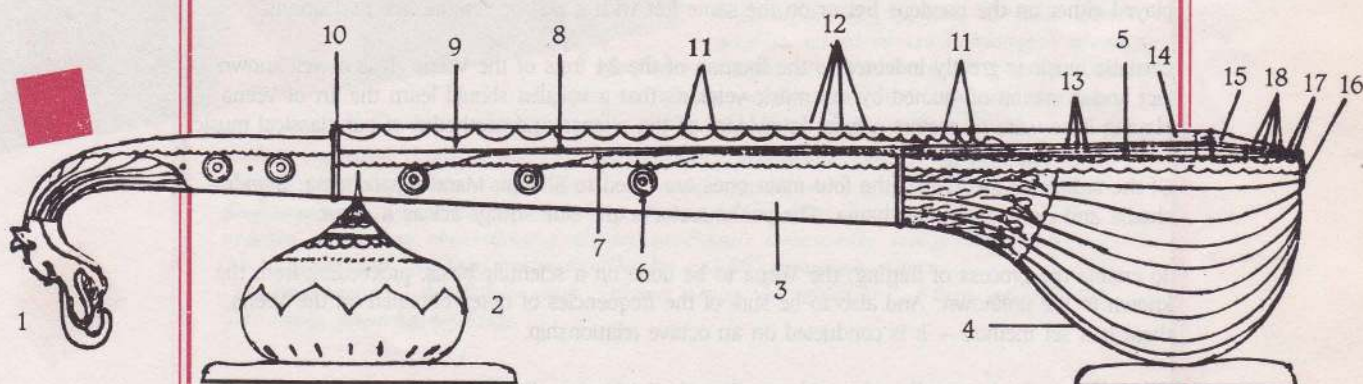
Their keen sense of competition coupled with their proven ability have resulted in their active participation in competitions organised by the London Karnatic Music Circle, where they have won several medals. Their involvement in the London Weekend Television Arts Festival as part of a large orchestra took them to a first prize position.

Their scope of classical art extends to include Western as well as Eastern Culture. Both girls learn Ballet, in which they have obtained trophies and certificates endorsed by the Royal Academy of Dancing. They have also performed in dance dramas in this field. Their inherent linguistic abilities have emerged in the pursuit of learning their mother tongue, Tamil, with a view to sitting the GCSE examination in future. They both took part in the Tamil Speaking Peoples' Congress a few years ago. In addition, they are also learning French, German and Latin.

Curricular interests which are shared by the two girls focus on science, as both are members of the British Association of Young Scientists and other like-minded organisations. Their active involvement in such a varied timetable of activities and their present achievements within each are certainly indicative of future success.

Sivasakthi Sivanesan.

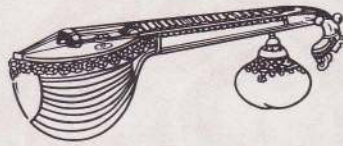
SIVASAKTHI SIVANESAN



VEENA: THE CELESTIAL MUSICAL INSTRUMENT

- | | |
|--------------------------------|--|
| 1. YALIMUKHA | 12. TANTI (main strings) sarini (shadja) |
| 2. SORAIKKAI | mandara — panchama |
| 3. DANDI | mandra — shadja |
| 4. KUDAM | and |
| 5. MEMPALAGAI (wooden surface) | mandara — panchama |
| 6. BRIDAI (wooden pegs) | 13. PAKKASARINI (Side Strings) shadja |
| 7. KUMIZH (ivory knobs) | panchama |
| 8. LEDGE | tara — shadja |
| 9. WAX | 14. KUDIRAI (main bridge) |
| 10. MERU (broad metal piece) | 15. TALAMETTU (side bridge) |
| 11. METTU (brass frets) | 16. NAGAPASA (horse-shoe like metal piece) |
| | 17. LANGAR (silver-alloy wires) |
| | 18. MANIKKAI (adjustable knobs) |

SOME INTERESTING ASPECTS OF THE



VEENA

VEENA is the national instrument of India. It is considered as a divine musical instrument and is mentioned even in Vedas. It is an audio-visual medium which infuses clarity in perceiving the significance of the SRUTIS-s (scalar intervals). In Veena $3\frac{1}{2}$ octaves can be played. The detailed structure of the Veena is illustrated in the previous page of this souvenir.

A few interesting facts about the Veena are highlighted in this page. The Veena being a fretted instrument is the best medium for the exposition of SRUTI-s. It is possible to demonstrate on this instrument three SRUTI-s in each of the dual forms of the VIKRITA-SWARAs (mutable notes). Of the three SRUTI-s or microtones in each SWARA or degree of the scale, the middle one is represented on the fret itself, the lower SRUTI is played on the lower fret and the higher SRUTI is played either on the previous fret or on the same fret with a pull or definite free oscillations.

Carnatic music is greatly indebted to the fixation of the 24 frets of the Veena. It is a well-known fact and a maxim oft-quoted by our music veterans that a vocalist should learn the art of Veena playing if he were to acquire a fuller knowledge of the science and aesthetics of our classical music.

Of the strings of the Veena, the four main ones are tuned to Shadja, Mandra-panchama, Mandra-shadja and Anumandra-panchama. The pakka-sarini or the side strings act as a drone.

To enable the process of fretting, the Veena to be done on a scientific basis, proceeding from the known to the unknown. And also to be sure of the frequencies of notes obtained on the Veena, there is a set method – it is conducted on an octave relationship.

The Veena is the key-medium for understanding the intricacies of Carnatic music and practice on this instrument does enhance one's knowledge in the art and science of Carnatic music.

SOME NOTES ON ITS MEGA-STRUCTURE: The main components are KUDAM (bawl) DANDI (stem) and YALI MUKHAM (YALI = an animal, MUKHAM = head). These are made of Jackwood (in Tanjore) or Blackwood (in Mysore). The bawls help to enhance the sound (resonance) and to keep the stem erect. When the whole structure is made from one (single) wood – it is called EKANDA VEENA but it is usually made in three different parts as mentioned and later connected.

VAINIKA in one who plays the Veena. It can be played in different positions – horizontal (usually) and erect.

TANAM is a very important aspect of Veena Playing. It helps the Vainikas to play Alapanas (improvised recitative essay on the raga chosen). Niraval (Tamil: 'Colouring' – improvisation upon a melodic line) and Madyama Kalam (middle tempo). Our forebearers laid down how Tanam should be played on the Veena and how tala strings should be used while playing Tanam. Sweetness is the essence of music and the Veena is the best instrument which enables one to achieve this objective. The Veena should be handled as we handle flowers while performing Puja to the Gods.

BIBLIOGRAPHY:

- LEELA, S.V. – *Ind. music series Bk II* (1982)
 NARAYANASWAMY, K.S. – *J. Madras Music Academy Vol. LI* (1980)
 SAMBAMOORTHY, Prof. P. – *Dict. Sth. Ind. music & musicians* (1984)
 SAMBAMOORTHY, Prof. P. – *Kalaikkalanjium (Tamil Encyclopaedia)* (1976)
 VIDYA SHANKAR – *The Art & Science of Carnatic Music* (1983) Music Acad.

PROF. SMT. M.S. SUBBHULAKSHMI
MADRAS MUSIC ACADEMY (1985)

வீணை விற்பன்னர் ஒருவருக்கு “ஸங்கீத கலாநிதி” விருதைச் சூட்டிய நற்பேறு எனக்கு வாய்தந்திருப்பதில் விசேஷ மகிழ்ச்சி அடைகிறேன். இதில் ‘விசேஷம்’ என்னவெனில் வீணா வாத்யத்துடன் எனக்கு ஓர் உயிர் உறவு உண் தாயார் ஷண்முகவடிவு அம்மாள் வீணை விதுஷி என்று சொல்லிக் கொள்ளும் பேறு இறைவனருளால் எனக்குக் கிட்டியிருக்கிறது.

எனக்கு மட்டுமின்றி, இசைக்கலைஞர் யாவருக்குமே, அதிலும் கமக ப்ராதனமான கர்நாடக ஸங்கீதத்தை அப்யஸிக்கும் அனைவருக்குமே வீணை உறுதுணையாயிருப்பதாகும். கர்நாடக ஸங்கீத ராகங்களின் ஸவரங்களை வகை தொகையாக நிர்ணயித்து அவற்றின் நெளிவு சுளிவுகளை உள்ளபடி உணர்வதற்கு மெட்டமைத்த வீணையின் மீட்டுக்கள் அளப்பரும் உதவி புரிபவையாகும். கலைத் தெய்வமாம் ஸரஸ்வதியின் திருக் கரத்தில் அமர்ந்த அருமை வாத்யம் வீணை. நாதமே உடலான பரமேச்வரனும் வீணாதர தக்ஷிணாமூர்த்தியாய் நம் உள்ளம் கவர்கிறான், அவரை

“எம் இறை நல் வீணை வாசிக்குமே” என்பார் அப்பரடிகள்.
“மிக நல்ல வீணை தடவி” என்று ஸம்பந்தப் பெருமான் கூறுவார்.

மனிதக் குரலுக்கு இசைந்த ஒலிப்பண்பு கொண்ட வீணையில் பயிற்சி இருந்தால் வாய்ப்பாட்டுப் பியல்பவர்களும் நிரம்பப் பயன்பெறுவார்கள். பூஜ்ய முத்துஸ்வாமி தீக்ஷிதரவர்கள் மாத்திரமின்றி வீணை முனி நாரதரிடமிருந்து நேராக உபதேசம் பெற்ற ஸத்தகு த்யாகராஜ ஸ்வாமிகளும் வீணை வாசித்துப் பாடியவரே என்று சொல்லக் கேட்டிருக்கிறேன். நாதோபாஸனையாலேயே முக்திபெறுவதைக் கூறும் “மோக்ஷமுகலதா” க்ருதியில் அவர் “வீணா வாதந லோலுடேள” என்று குறிப்பிட்டுச் சொல்வது கவனத்துக்குரியது.

PROF. (SMT) M.S. SUBBHULAKSHMI
MADRAS MUSIC ACADEMY (1985)

I have great pleasure in conferring the title “Sangeetha Kalanidhi” on a Veena Virtuoso. What is special in this, is my inherent relationship with Veena – through the grace of God, I am able to state that my mother, Smt Shanmugavadivu was a Veena Vidhushi.

Veena is vital – not only for me – but also for all musicians – especially for those who practise the “Gamaka” ornaments-based Carnatic Music. The frets of a Veena are extremely useful in making the unique nuances by suitably determining the various kinds and groups of notes in the various melodies of Carnatic Music. This graceful sweet instrument – Veena – that adorns the hands of the Goddess of learning – Saraswathi – is extremely attractive – by itself being the Almighty Lord Parameswara’s musical form. Appar Swamikal mentioned in his songs that the Almighty Himself playing Veena. Saint Sampanthar, too, draw attention to the celestial nature of the Veena.

Vocalists will be at a great advantage if they practise Veena, which has very intimate vibratory characters in unison with the human voice.

Satguru Thyagaraja Swami, who imbibed the gift from Veena Narada muni, also was a “Veena-vocalist”, as did Poojyam Muthuswami Dhikshitar. It is interesting to note that – one can attain bliss (“Moksha”) with inherent music – as Thyagaraja mentioned in his kriti – “Mokshamu Galada” by one’s attention to Veena.

PRESIDENTIAL ADDRESS BY
SRI K S NARAYANASWAMY

வினையின் மேன்மை

தெய்வீக வாத்தியமான வினையின் உயர்வைப் பற்றி வேதங்கள் கோஷிப்பதாக வேத அத்யயனம் செய்த மகா பண்டிதர்கள் கூறக்கேட்டிருக்கிறேன். வினை முதலில் ந்த உருவிலிருந்தது, இப்போது அமைந்திருக்கும் உரு எக்காலத்தில் யாரால் அமைக்கப் பெற்றது என்பனவெல்லாம் ஆராய்ச்சி முறையில் சர்ச்சைக்குரிய விஷயங்கள், இன்று கையாளும் வினையின் அமைப்பை நாம் அறிவோம். இதன் தெய்வீகமான நாதத்தையும் அனுபவித்து மகிழ்கிறோம்.

முதன் முதலில் வினையை அப்யாஸம் பண்ணும்போதே நமது கர்நாடக ஸங்கீத முனையில் அமைந்துள்ள ரக்தி ராகங்களின் ஸ்வரூபமும், பாவமும். வினையில் அமைந்துள்ள 12 ஸ்வரஸ்தான மெட்டுக்களிலிருந்து மட்டுமே த்வனிக்காது என்ற உண்மையை அந்த வாத்தியம் நிரூபித்துக் காட்டுகிறது. ஒவ்வொரு ராகமும் பாவபூர்த்தியுடன் த்வனிப்பதற்கு, ஸ்வரங்களை ஏற்றத்தாழ்வுடனும், வளைவு குழைவுகளுடனும், எந்த அளவில் வாசிக்கவேண்டும் என்பதை இந்த வாத்தியமே அதை முறையாக ஆராதிப்பவர்களுக்குச் சிறந்த குருநாதரைப் போல் போதிக்கின்றது.

‘கீதானுகுதம் வாத்தியம்’ என்ற முறைதான் நமது ஸங்கீத பத்ததியில் கையாளப்பட்டு வருகின்றது. வைணிகர்களையும், பாடகர்களையும் புகழும்போது வினைக்கு உவமையாகப் பாட்டையும், பாட்டிற்கு உவமையாக வினையையும் காட்டிப் புகழ்வதுண்டு. பாட்டும் வினையும் ஒன்றிற்கு ஒன்ற துணையாகவே அமைந்துள்ளன. பாடகர்கள் வினையை ஓரளவு அப்யாஸம் செய்யவேண்டுமென்பதை ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்களும் அவருடைய முன்னோர்களும் நிரூபித்திருக்கிறார்கள்.

தானம் என்பது முக்கியமான அம்சமாகும். பாடுபவர்களுள், வினை வாசிப்பவர்களும், நல்ல முறையில் தானம் அப்யாஸம் செய்து, கற்பனையாக ராகம் பாடுவதற்கும், நெரவல் மத்யம காலம் பாடுவதற்கும் மிகவும் பயன் தருவதாகும். ஸம்பிரதாய சுத்தமாகவும் ஸுநாதமாகவும் தானம் வாசிக்கும் திறமையுள்ள வினை வித்வான்கள் வாசிப்பதைச் சரியாகக் கேட்காமலோ கேட்டும் புரிந்துகொள்ள முடியாமலோ சிலர் வினையில் தானம் வாசிப்பதைக் குறை கூறுகிறார்கள். வினையில் தானம் வாசிக்கும்போது தாளத்தந்திகளை உபயோகப்படுத்த வேண்டிய முறையை, வியக்கத்தக்க ரீதியில் நமது முன்னோர்கள் வகுத்துள்ளார்கள். தன ஸம்பிரதாயத்தில் வினையில் மீட்டு விழாமல் ஒலிக்கும் ஸ்வரங்களில் தாளத்தந்திகள் மிருதுவாக ஒலிக்க வேண்டும். மீட்டு விழாத ஸ்வரங்கள் தாளத்தந்திகளின் த்வனியில் முழு மறைந்துவிடக் கூடாது. அந்த ஸ்வரங்களை போஷிப்பது போல தாளத்தந்திகளை மிருதுவாக உபயோகப்படுத்த வேண்டும். ராகபாவத்துடன் லக்ஷணத்திற்குக் கட்டுப்பட்டு ஸ்வரத்தொகுதிகளைத் தான வரிசைக் கிரமத்தில் அமைத்து காலப்ரமாண சுத்தத்துடன் தானம் வாசிப்பதுதான் சிறந்த முறை. ஜண்டை ஸ்வரங்களின் முறையான அமைப்பு, ராகபாவம் பொருந்திய சிறு ஸ்வரத்தொகுதிகளின் தான ரீதியான செயற்கைக் கோவை, இவை, தான பத்தியின் முக்கிய அம்சங்கள். இது ஸ்வரத் தொகுதிகளைச் சுருதி சுத்தமாக வாசித்து, தொடர்ந்து பஞ்சமத்திலோ, ஷட்ஜத்திலோ, லயிக்கும்படி செய்து தளத்தந்திகளின் நாத உதவியுடன் ஷட்ஜத்தையோ பஞ்சமத்தையோ மட்டும் தான ரீதியில் மீட்டும்போது, முன்னதாக வாசித்த ராகம், ஷட்ஜத்திலும் பஞ்சமத்திலுமே ஒலிப்பதை உணரலாம். ஸாவேரி, பேகடை, தோடி போன்ற ராகங்கள், ஷட்ஜத்திலும் பஞ்சமத்திலுமே த்வனிக்கின்றதே என்று ரஸிகர்கள் கூறுவதின் பொருள் இது தான்.

ஸங்கீதம் இனிமையையும் ஸௌக்யத்தையும் அடிப்படையாகக் கொண்டது. வினை இவற்றின் சிகரம். லோகமாதாவான அம்பாளுக்குப் பூஜை செய்து, புஷ்பங்களால் அர்ச்சனை செய்யும்போது பக்தி ச்ரத்தையுடன் புஷ்பங்களை மிருதுவாக ஸமர்ப்பிக்கின்றோம். கல்லால் அடிப்பதுபோல் புஷ்பங்களால் அம்பாளை அடிப்பதில்லை. ஸங்கீத தேவதையை ஆராதிக்கும்போது (அதிலும் வினை வழி) ஸ்வர புஷ்பங்களை மிருதுவாக கையாண்டு ஸமர்ப்பணம் செய்வது உத்தமமான முறை.

VEENA VIRTUOSO

MYSORE DURAISWAMI IYENGAR

The Vina occupies an honoured place as it is an instrument ideally suited to produce the subtle microtones that are characteristic of our Karnatak system of music. "Vainika-Gayaka" Dikshitar was first a Vainika and then a Gayaka. It is said that vina and vocal are so complementary to each other that a Gayaka with a knowledge of vina is always more expressive. The vice-versa is not less true. During the process of evolution, the vina has undergone many changes through the centuries before it reached the present shape and form. It is sometimes commented that the vina lacks continuity, I do not think it is a major drawback. I would rather say that it is the absence of this quality that lends it a special charm. It speaks only as much as it is absolutely necessary. One simple musical phrase on the vina can be so meaningful. The continuity and loudness of a siren are not needed to produce soothing music.

The vina is a major instrument in Karnatic music and has developed distinct styles in the exposition of its art in different areas of South India. The four major schools of vina are the Tanjavur, Travancore, Andhra and Mysore schools. Each school has its own characteristics and was great in its own way. Dhanammal, Karaikudi Brothers, the Senior Kalyana Krishna Bhagavata, Venkatadri Bhagavata, Venkataramana Das, Sangameswara Sastry Seshanna and Subbanna were some of the eminent Vainikas of this century belonging to these different schools.

The secret of producing a mature sound lies in the Meetu i.e. the plucking. Considerable attention was given towards perfecting the plucking technique. A special fingering technique was evolved by which a fast musical passage could smoothly be negotiated with a single stroke. Certain nuances were produced by inflecting the string. There was a balanced use of the different techniques, each one in the right context. "Chitta Tanas", specially composed for the vina, were practised in large numbers in order to acquire mastery over that art of playing Tana. These were in Ghana Ragas like Nata, Gaula, Arabhi, Sri Kedaram, Ritigaula, Narayanagaula, etc. Tanas were occasionally interspersed with passages in three degrees of speed which added colour and liveliness. The employment of Datu Swara Prayogas while rendering Kalpana svaras was another noteworthy feature of the Mysore school. To make up for the absence of Sahitya in instrumental music the Vainikas devoted a considerable portion of a concert to creative aspects like Raga, Tanam and Pallavi.

Well, each school has its own technique and style and would help itself by borrowing the best from the other schools. Mastering the technique is only a means to an end. Only an intelligent application of it can produce real art. An aesthetic sense can be acquired only by studying compositions of great masters. Practising compositions of Dikshitar will help Vainikas gain an intimate knowledge of Gamakas and the correct Kalapramana in which they should be rendered. Tyagaraja's and Shyama Sastri's compositions will help them acquire the vocal technique the importance of which can never be minimised. All this sensitivity, grace and beauty of the vina art could be appreciated in a close and intimate gathering. But now-a-days such occasions are rare. The vina has to face large numbers. A vina recital without the aid of an attached microphone is a rare thing today. Contact mike has become an inevitable appendage of the vina. Opinions regarding its use are divided. But personally I feel that it deprives the vina of its inherent sweetness. The genuine quality of the vina can be realised only in chamber concerts. The "Vadya Dharma" of vina or any instrument for that matter, should properly be understood by the player in order that the best could be extracted out of it.

MUSIC ACADEMY — MADRAS (JOURNAL VOL. LVI: 1985)

PSYCHOLOGY OF MUSIC

Psychology of Music is an interesting branch of musicology. It pertains to the facts of sangita anubhava or musical experience. Not much has been written on this subject in the past by scholars in India. Even in the west, where a lot of work has been done in this direction, the scholars therein have concerned themselves with the facts relating to western music or music in general. They are not aware of the fact that there is such a thing as raga. The personality of a raga is recognised by any one in India with some training in music. There are some people who even without a training in music are able to recognise ranges and even expound them. So, besides the four-fold attributes of pitch, intensity, timbre and duration of notes on which western scholars have written at great length, there are also the other three facts of music like the raga, intricate rhythms and subtle gamakas (graces). The numerous talas used in Indian music are distinct rhythmic entities. The srutis or quarter-tones and microtones of which Indian musicians are cognisant of can be studied under pitch. Thus psychology of music as far as Indian music is concerned has a much wider scope and can be studied under pitch. Thus psychology of music as far as Indian music is concerned has a much wider scope and can be studied under the 7 heads mentioned above. Western scholars will find a fund of material to work upon in Indian music.

The Musical faculty of the mind is one of Nature's marvels. Its Capacity for the grasp of the Subtleties of tones nuances, rhythms and tone colour is some thing astounding.

Whereas talents are inborn, skills can be acquired by diligent and intensive practice. For instance when a person performs anuloma and pratiloma correctly for a pallavi, it is the case of a skill acquired by long practice. Likewise, when a person concludes a passage of extempore svaras with three long and three short at din gita toms or concludes a svara passage after the model of a gopuchcha, srotovaha or mridanga yati and catches up the original theme at the correct point in the avarta, it is the clear case of skill. The appeal in these cases is clearly to the mind and not to the heart. Again when a tala kachcheri i.e. a rhythmical concert with a number of tala vadyas or percussion instruments, takes place, the appeal is only to the mind. But when a fine kalakshepam (Kirtan) is heard under proper environments or when a devotional song pregnant with fine ideas is sung with feeling, we forget this mundane existence altogether and feel as if lifted to ethereal regions.

Psychology of music deals with (1) the vidwan or the performer (2) the music performed and (3) the rasika or the listener. Musicians are sensitive by nature since they always work on feelings. When the performer in a concert works up to a certain climax and if the applause legitimately expected by him from the audience at the peak level does not materialise, he becomes non-plussed. The rest of his performance may even turn to be a flop. An appreciative, enthusiastic and cheering audience is like a catalytic agent and draws the best from out of the performer. Musicians enjoy performing in sangita sabhas where members happen to be genuine rasikas. Money is no criterion for the musician. Smiles and personal charm on the part of the performers of the past like Ramnad Srinivasa Iyengar (Singer), Jalatarangam Ramarao of Tanjore and Tiruchy Govindaswamy Pillai (Violinist) always performed with a radiant face and a beaming smile on their lips and these in a way reflected the inward joy felt by them from their own performances.

One of the reasons for the paucity of treatment concerning timbre in early works on music is the fact, that musical instruments with variegated timbre did not exist in the past. The ancient harp from the very nature of its construction could not have had a rich tone. When the fretted vina with metallic strings came, the richness of timbre came to be perceived. Beat of the ancient drums were martial drums and not concert drums. The beautiful tone of the mridangam, the suddha maddalam and tabla is due to the permanent fixture of the black paste on one side. The concert drum tuned to the pitch of the singer's voice came to be used only when the concept of adhara shadja emanated. The earlier mridangams had not this black paste at the centre of the right head as borne out by early sculptures.

The subject of raga and rasa is an interesting branch of the Psychology of Music. Ragas admit of the divisions: *gana rasa pradhana ragas* and *navarasa pradhana ragas*. There are ragas which evoke a main rasa and ragas which evoke shades of a rasa or feeling. For a detailed study of this topic the reader is referred to the author's South Indian Music Book V. Chapter XI on Raga and Emotion.

Many of the topics which strictly belong to the realm of Psychology of Music teaching, like the methods to be followed to tackle different types of pupilla, the class habits, dull moments howlers at examinations, singing out of time and out of tune etc. have been dealt with in the preceding chapters of this book. A good piece of music which is heard some years back still continues to ring in our ears. As for stalwarts in musical memory, there have been instances like Sarabha Sastri (eminent flutist) who was able to repeat the next morning, the whole set of songs of the dance drama Pahlada Charitram of Merattur Venkatarama Sastri heard by him the previous night.

The wide scope existing in India for the exposition of a raga in all its facets is a thing wholly unknown in the west. There have been vidwans who were strong in raga alapana but poor in pallavi exposition and vice-versa. Some have an innate sense of rhythm while others do not have that sense.

The awareness of a raga is a psychological fact. When through negligence, a musician sings an apasvara (wrong note) in a raga, the listener gets a rude shock as it were.

The maximum range of the human (singing) voice (ladies' and men's put together) extends from 96 vibrations per second to 1024 vibrations per second. With madhyasthayi shadja = 255 vibrations per second, this range will extend from anumandra sthayi panchama to atitarasthayi Shadja i.e. $3\frac{1}{2}$ octaves. In instrumental music, a range of 7 octaves is possible.

Reflex action is a psychological phenomenon. If in the course of rendering an alapana, or a composition an instrumentalist or a vocalist inadvertently plays or sings a wrong note, a sudden shock is felt by us. This takes place quite unconsciously.

Music furnishes many examples in illustration of the law of *psycho physical parallelism*. The voice rises or falls according as the feeling rises or falls. The significance of *kakus* or tonal shades may be noted in this connection. The *kakus* have a special place in the rendering of padas and darus from operas.

Much work remains to be done in measuring the hearing sensitivity of a person or groups of persons. Good use has yet to be made of the Audiometer. The use of the Tonoscope should be popularised.

Experiments in urban schools and rural schools should be conducted in finding out how a particular tune like the *jatiswaram S r G P* in Bilahari raga or a song like *Sujana jivana* (Khamas raga) of Tyagaraja appeals to children. Songs which are found to be relishing by pupils of a particular age-group in schools should be tried in other schools and generalisations arrived at. As it is, there is very little co-ordination in music teaching in schools.

We have yet to build up an extensive repertoire of class worthy songs which may be taught to children in schools all over India, irrespective of the language of the sahitya. This is one of the sure means of promoting National integration and a feeling of all-India consciousness. The subject of note-deafness, the extent of its occurrence, and cures for the same should also be worked upon. India should not lag behind other nations in this respect

FROM: THE TEACHING OF MUSIC by
Prof. P. Sambamoorthy
The Ind. Music Publishing House (1985)

INFLUENCE OF WESTERN MUSIC AND HINDUSTHANI MUSIC ON KARNATIC MUSIC

N. Rajagopalan

In our Bharata Desa both Karnatic music and Hindusthani music are flourishing in all splendour for the past hundreds of years. So also is Western music flourishing in Europe, America and other countries. Hindusthani musicians and Western musicians have been visiting our Dakshina Bharata Desa giving us opportunities to listen and appreciate their Music. Our contact with their Music brought about by their periodical visits naturally lead to some enrichments in our Karnatic Music. It is not meant however that our Sangita lakshanas and Sangita sampradayas were violated in any manner but adhering to the principles of Karnatic music our composers have added to our music some new ragas in the shape of compositions in those ragas and some new principles of aesthetic beauties in the tone-paintings of our Karnatic music. Let us consider firstly the influence of Western music on our Karnatic music. Tyagaraja composed the songs Raminchuvuru in the raga Suposhini, Manaviyala in the raga Nalinakanthi and Vinana in raga Prathapavarali in appreciation of the English Band Music. Similarly Patnam Subramania Iyer composed the song Raghuvamsasudha in the raga Kathanakutuhalam. These ragas were created by their composers and the songs composed in these ragas give us something of the genius of Western music. A new type of composition called 'Note' became popular and Dikshitar composed the 'Notes' Ramajanardana, Saktisahita Ganapatim, Syamale Meenakshi and many others in the raga Sankarabharana which is the Major scale of western music.

The violin which is very much used in our concerts is a gift to us from the west. So also is the clarinet which is used nowadays for concert purposes. In addition to the clarinet the English Band consisted of such wonderful instruments like the Trumpet, the Bassoon, the Saxophone, that Oboe, the Tramoone and many others. On the model of the English Band groups of Karnatic Band were formed in our country many years ago. The Nadamuni Band and the Balaraman Band were two outstanding examples. Many groups of Karnatic Orchestra were also formed many years ago. But the Karnatic Orchestra gradually disappeared completely. Karnatic Band though employed even now in our marriage processions and Temple Festivals is getting gradually discarded and eventually will disappear. The difficulty for the Karnatic Band and Karnatic Orchestra is that except for the few songs mentioned earlier, all the songs of our great composers fall flat when played by them. Songs like Evarani in Devamrutavarshini, Nadopasana in Begada, Koluvamaregada in Todi, Mamava in Varali and many other songs cannot be played at all by the Karnatic Band or the Karnatic Orchestra to any satisfactory level. The only way to revive the Karnatic Band or the Karnatic Orchestra is to make available for them a new type of compositions (as explained in my article on light classical Music in the Music Academy Journal vol. xxxiv) called Bhava Geeta Kirtanas and Swarajatis.

Let us consider how Karnatic music has benefitted by its contact with Hindusthani music. Dikshitar adapted the raga Yamankalyan of the Hindusthani music and composed the song Jambupate in Yamunakalyani, adapted Hindusthani raga Saranga and composed the song Rangapuravihara in Brindavana-saranga. He also adapted the Hindusthani raga Kedar and composed the song Parimala Ranganatham in Hamirkalyani. Tyagaraja composed the song Manamu leda in Hamirkalyani. Patnam Subramania Iyer composed the song Venkatasaila in Hamirkalyani. Muthiah Bhagavatar adapted the Hindusthani raga Sohni and composed the song Nidu mahima in Hamsanandi. When we hear these songs we are able to appreciate something of the genius of Hindusthani music. Karnatic music also gets enriched by these new ragas with the new compositions in those ragas. Some of the Hindusthani ragas like Behag, Khamas, Bhimplas, Bagesri and Pilu have been adapted and songs in these ragas are familiar in our Karnatic music concerts. Our Harikathas abound in songs in these adapted ragas.

We are having nowadays many opportunities of coming in contact with Western music and Hindusthani music. Our sabhas arrange regularly concerts of Hindusthani music and the Madras Musical Association and the Max Muller Bhavan regularly arrange concerts of Western music. Musicologists of both Hindusthani music and Western music read papers with demonstrations on subjects connected with their music during the Annual conferences of the Music Academy. Let us hope that by the Grace of the Almighty such contacts will benefit not only Karnatic music but Hindusthani and Western music also.

APPRECIATION

“அன்னையும் பிதாவும் முன்னறி தெய்வம்”

— so is our tradition to treat our most affectionate parents as our foremost Gods because of their devotion, dedication and sacrifice towards our welfare. We remain grateful to them throughout our life.

Our grandparents in Sri Lanka and in India have been extremely eager to know every success in our career and never failed to appreciate and encourage all our efforts and were also praying for our welfare. Our most affectionate respect and thanks to them.

Our sincere thanks to Guru Smt Arunthathi Srikantharajah, also, with her own style of passivity and perseverance, created genuine interest in us and to teach us this divine art and sow the seeds which grew up gradually and brought us to this stage today.

Bama teacher of East Tambaram, Madras, was extremely pleased to see her past pupil (our mother) passed on her deep-seated interest in music to us, even after coming to reside many thousands of miles away from homeland, and was also very keen to teach us Veena whenever we were in Madras on holiday. Her desire and sincerity are beyond any description and we thank her for her continued care for us.

The endless energy, extreme patience, utmost sincerity and care of our Guru — Smt Sivasakthi Sivanesan, have always been there for her to mould us and impart all her talents in Vocal, Veena and Dance (Bharata Natyam) which she undertook almost five years ago. Her guidance always ensures perfection and learn the art as a “whole” thus giving a complete picture of what we learn. We always remain with endless thanks to her. Behind all her talents and great qualities of our Guru, there is our dear uncle, Sri Sivanesan, who has been ever so helpful at all times, in spite of his personal responsibilities, and it is no exaggeration if we mention that it is uncle Sivanesan who is the main support for our Guru and for us to make today's Arangetram possible, and we like to say a big “THANK YOU” to uncle Sivanesan.

Bharatiya Vidya Bhavan, its Executive Director, Uncle Mathoorji, Uncle Nandaji and their team of dedicated staff have always been enthusiastic and gave all encouragement for us to learn this divine art in this celestial environment and we are always very thankful to them.

Dr John Marr and Aunt Wendy have been a constant source of encouragement and appreciation for us, and we remain grateful to them.

Sri Balasri Rasiah, resident Mridangam teacher of the Bhavan, has always been supportive in all our programmes and so did Sri R Balaskanthan and Sri K Sithamparanathan on Ghatam and Morsing respectively. Our sincere thanks to them. Our dance teacher, Sri Prakash Yadağudde, positively encourages us, especially because of his realisation of the benefits of learning Vocal and Veena for a student of Bharata Natyam. We always remember his invaluable contribution for our learning of music — Vocal and Veena, along with Bharata Natyam under the same roof — Bharatiya Vidya Bhavan. We remain thankful to him.

Our Chief Guest, Sri Maharajapuram Santhanam and Smt Santhanam have been very eager to see us learning music (Vocal and Veena) and Dance, and were highly pleased when they learned about our Arangetram. We are very greatly indebted for their most affectionate support for us and for having readily agreed to be present here today, in spite of their heavy schedules in India. We sincerely thank our respectful teachers from our school and from Swanley and Hextable School of Ballet, friends and relatives and all distinguished guests for their presence and appreciation of our debut this evening.

செய்யாமல் செய்த உதவிக்கு வையகமும்
வானகமும் ஆற்றலரிது

— திருக்குறள்

Suba

Dr. PARAMESWARA IYER & Smt. JAYALAKSHMI AMBIKAPATHY
WITH THEIR DAUGHTERS SUJITHRA & SUBATHRA
EXPRESS THEIR MOST SINCERE THANKS TO

SMT. SIVASAKTHI AND SRI. K. SIVANESAN
SMT. ARUNTHATHI SRIKANTHARAJAH
BAMA TEACHER OF EAST TAMBARAM (MADRAS)

ACCOMPANYING ARTISTES & COMPERE

BHARATIYA VIDYA BHAVAN (LONDON)
SRI. MATHOOR KRISHNAMURTHY (EXECUTIVE DIRECTOR)
DR. M. NANDAKUMARA (ACADEMIC DIRECTOR)
ALL STAFF OF THE BHAVAN

CHIEF GUEST
&
GUEST SPEAKERS

DR. JOHN & MRS. WENDY MARR — OUR SPECIAL GUESTS
TEACHERS OF DARTFORD GRAMMAR SCHOOL FOR GIRLS
TEACHERS OF SWANLEY AND HEXTABLE SCHOOLS OF BALLET
THOSE WHO SENT CONGRATULATORY MESSAGES
ALL THOSE WHO ASSISTED IN PRINTING, VIDEO AND STILL
PHOTOGRAPHY, SOUND AND LIGHTING, HALL ARRANGEMENTS AND CATERING

THOSE WHO HELPED IN VARIOUS WAYS

AND

YOU — LADIES AND GENTLEMEN
FRIENDS AND RELATIVES
IN THIS AUDITORIUM FOR HONOURING US BY YOUR
PRESENCE TONIGHT

காலத்தினாற் செய்த நன்றி சிறிதெனினும்
ஞாலத்தின் மானப்பெரிது.

— திருக்குறள்

EVEN A TRIFLING HELP; IF GIVEN IN TIME,
EXCEEDS THE EARTH

— THIRUKKURAL

With Best Compliments From

Deccan Enterprises

(GOVT. RECOGNISED EXPORT HOUSE)

(Manufacturers & Exporters of
High Fashion Garments)

No. 4, 7th Avenue, Harrington Road,
MADRAS-600 031.

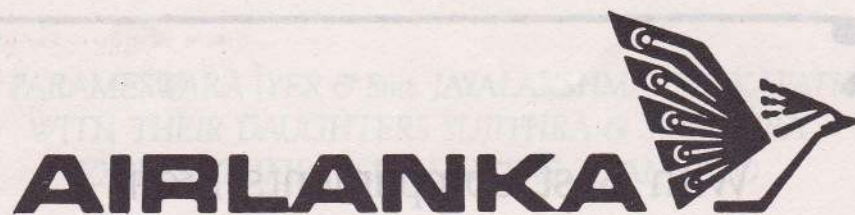
Tel: 865016, 861673, 868457

Cable : INDOCEANS

041-6925 DOE IN

Telex : 041-6030 DCAN IN

Fax : 044-863463



**WE OFFER BEST FARES TO ALL
AIRLANKA DESTINATIONS. INSTANT
CONFIRMATION THROUGH OUR
INHOUSE COMPUTER RESERVATION
SYSTEM. 4 TIMES A WEEK AIRLANKA
DIRECT FLIGHTS TO COLOMBO. BEST
FARES TO SYDNEY AND MELBOURNE
VIA COLOMBO. A LARGE NUMBER OF
SEATS AVAILABLE FOR SUMMER
SEASON ON AIRLANKA FLIGHTS TO
COLOMBO. PLEASE MAKE YOUR
BOOKINGS EARLY — CALL US ON**

071-580 4460



Rathbone Holidays Limited



55 RATHBONE PLACE, LONDON W1P 1AB



BHAVAN'S BOOK SHOP

Visit Bhavan's Book Shop
for the latest publications on:

- ★ Indian Art
- ★ Culture
- ★ Music/Dance
- ★ Philosophy
- ★ Yoga
- ★ History

All members receive 10% discount on their
purchases

Please contact Bhavan's Office
for more information.

Also available are latest records, LP's and CD's
on Indian Classical, Light Classical, Devotional
and Folk Music.

Instruments such as Sitar, Tablar, Harmonium,
Flute and Mridangam are also available.

The Bhavan Centre
4a, Castletown Road
London W14 9HQ
Tel: 071-381 3086
/071-381 4608
Fax No: 071-381 8758



Indian classical music & dance magazine

SRUTI is published monthly. Typically, each monthly issue has 52 pages + cover. Single copy price is Rs. 10. Exceptions to this are: the June-July issues which are combined into a Summer Bumper Issue (64 pages + cover; Rs. 12 per copy) and the December-January issues which are combined into a Winter Bumper Issue (84 pages + cover; Rs. 15 per copy).

Subscription Rates

The annual subscription rates for SRUTI are as follows:

INDIA	SRI LANKA	ALL FOREIGN COUNTRIES
Rs. 108/-	Surface Rs. 190/- Airmail Rs. 300/-	Seamail Rs. 300/- Airmail Rs. 400/-

Remittance may be made by cheques, drafts or money orders and sent to SRUTI, 14, Kasturi Estate First Street, Madras-600 018. Cash may not be sent by mail. Please add Rs. 5 to the subscription amount if payment is made by outstation cheque.

WITH BEST WISHES

FOR
SUJITHRA & SUBATHRA

FROM
**MAHESAN & CO
SOLICITORS**

"EDCO HOUSE"
10 - 12, Colliers Wood High Street
LONDON SW19 2AE

TEL: 081 543 9758
081 682 2846

**Tamil
TIMES**

ISSN 0266-4488

ANNUAL SUBSCRIPTION

UK/India/Sri Lanka...£10/US\$20
All other countries...£15/US\$30

Published by
TAMIL TIMES LTD
P.O. BOX 121
SUTTON, SURREY SM1 3 TD
UNITED KINGDOM
Phone: 081-644 0972



Powerline Electronics

IMPORTERS OF MEDICAL EQUIPMENTS,
INSTRUMENTS & DISPOSABLES

(Medical Products Division)

No 10, JAGADEESWAR STREET, T NAGAR MADRAS 600 017
TELEX 41-6937 PCO A IN & 41-6974 PCO B IN ☎ 445028

WHAT I AM IS THE GOD'S GIFT TO ME
WHAT I WILL BE IT'S MY GIFT TO GOD!

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org

YARL — T — SEELAN

WISHES

SUJITHRA AND SUBATHRA

THE VERY BEST IN ALL THEIR ENDEAVOURS TOWARDS A BRIGHT & PROSPEROUS FUTURE

KAT — PA — HUM STUDIOS

AUDIO RECORDING AND P.A. SYSTEMS

21, SEVENTH AVENUE, LONDON E12 (Phone: 081 514 3674)

Best Wishes For

SUJITHRA AND SUBATHRA



ENTEE ENTERPRISE

COMPUTORISED PAGE & TYPE SETTERS AND STATIONARY PRODUCERS

IN ENGLISH AND IN TAMIL

21, Eighth Avenue, Wisbeach (Cambs) PE13 2BW

PHONE: (0945) 587715

With
Best Wishes From

NATHAN & CO.

SOLICITORS & ADMINISTRATORS
of OATHS

Solicitors

V. SRI SHANMUGANATHAN
S. SIVADASAN
MRS. M. ARUNOTHAYAM LLB.

73 Kingston Road
Wimbledon London SW19
Tel: 081 542 1805



Lautro

For
Specially designed PROTECTION PLAN
for COMMERCIAL LOAN
LOWCOST MORTGAGE Endowment plan
ENDOWMENT Assurance Plan
ANTICIPATED Endowment Plan

CONTACT

MISS SAROJ TREON
COMPANY REPRESENTATIVE

Life Insurance Corporation of India

York House,
Empire Way, Wembley,
Middlesex, HA90PX
Telephone: 01-902 5294/5

Residence:
28 Beeton Close
Hatch End PINNER,
Middlesex HA5 4NZ
Tel: 081-421 1594



MURALI
MUSIC MUSICALS

Kumaran Buildings, 12, Nageswara Road
T. Nagar, Madras 600 017.
Phone: 445105



Bringing news that is music to your Ears...



MAY GODDESS SARASWATHY BLESS
SUJITHRA AND SUBATRA
ON THEIR VEENA ARANGETRAM AND FOR THEIR SUCCESS & PROSPERITY

CHANDRA & ATHESWARI VADIVEL
and family
'GURU KRIPA'

The Old Rectory MIDDLETON STONEY (OXON) Phone: (086989) 317

Vale & Co Accountants

Accountancy
Bookkeeping
Taxation

Contact S.K. Vadivale Tel: 0865 53128 (3 LINES)

Vale House. 103 Walton Street, Oxford OX2 6EB



jag-vale investments

Vale House, 103 Waltor Street, Oxford, OX2 6EB
Fax (0865) 59781
Telephone Oxford (0865) 53128

LIFE, PENSIONS, MORTGAGES & LEASING

S.K. Vadivale

C.U. 0955

**Appointed
Representative**

Commence at Union Life Assurance Co Ltd

A member of LAUTRO

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org



jag-vale investments

Vale House, 104 Waltor Street, Oxford, OX2 6EB
Fax (0865) 59781
Telephone Oxford (0865) 512420

ALL GENERAL AND CORPORATE
ALL MOTOR & TRADE ENQUIRIES

**R.S. Ahluwalia
Proprietor**

WATERBIRD[®]

THE ORIGINAL THE BEST



*Simply
The Best!*

STOP PRESS!



Book Now

- IN STOCK
- B.A.P.C. APPROVED
- 3 SIZES AVAILABLE
- SAME DAY DESPATCH
- MULTI COLOUR CANOPY

(Kit include Padded Harness, Bag,
150 ft. Rope, Manuall)

FULL OPERATOR COURSES BEING RUN 7 DAYS A WEEK
AT 3 SIGHTS ROUND THE COUNTRY (B.A.P.C.)

ASCENT INTERNATIONAL PARAKITES LTD.,

27 BLUE CHALET INDUSTRIAL PARK,
WEST KINGSOWN, KENT TN15 6BQ

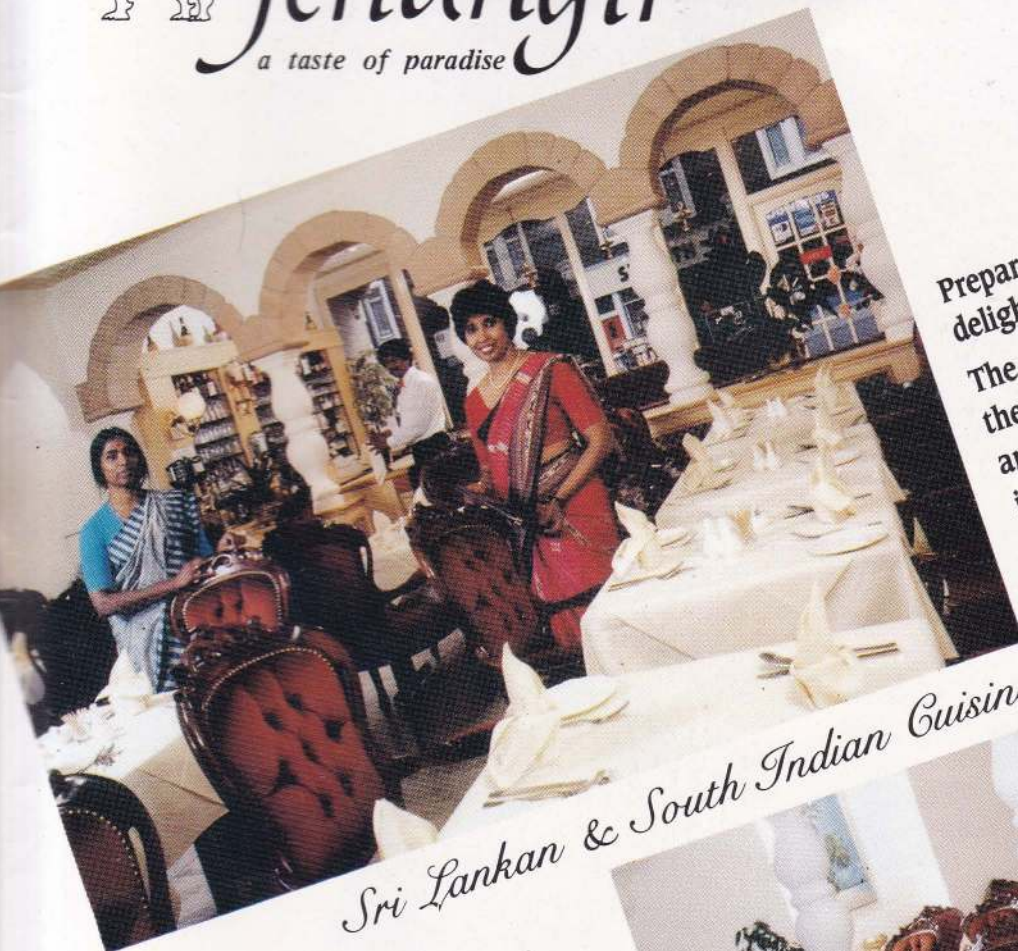
TEL: 047485 3675/4352 FAX: 047485 4474





jehangir

a taste of paradise



Prepared by lovely ladies and served by our delightful girls
The Sri Lankans invite you to experience the food, ambience and hospitality that makes our island – a paradise

Sri Lankan & South Indian Cuisine at its Best



**TRADITIONAL SUNDAY BUFFET
OF OVER 14 DISHES**
1 pm-4 pm & 6 pm-10 pm
£7.95 + 10% Service
Try the taste of paradise
Our menu is extensive
and includes over 60 vegetarian dishes.

67 SYDENHAM ROAD. LONDON SE26
Reservations: 081-676 8641

"Probably the Best Taste of Paradise"

Digitized by Noolaham Foundation.
noolaham.org | aavanaham.org

**CLOSED
MONDAYS**



THANK YOU